

翻訳

## 『茶一利休と今をつなぐ』

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*Tea – Seeking the Missing Link to Rikyu, Sen So-oku, 2010, Shinchosha: Tokyo*  
 Chapter 8 *Chaji* is a Ritual Tea Gathering for Communication, Part 2

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**What makes for good *chaji*?**

You may perform *chaji* following an ordinary routine, but it is hard to perform a good *chaji* which is heartwarming and memorable. I think that a good *chaji* should be based on a good balance and harmony between the participants, the time, the place, and the implements used.

My first full-dress experience of *chaji* was at the ceremony to mark my father's announcement of his inheritance of the title of Grand Tea Master of the school. I was still a junior high school student so that I was a mere assistant in the preparation process. From the preparation room, I could hear the conversation between the guests and the host, which was highly interesting and impressive. My father usually said that interesting guests are not always those who are skillful in the manners of *chanoyu*, but rather those who are renowned businessmen or scholars, with whom he could share a splendid *chaji*.

Those who are not familiar with the implements of *chanoyu* would have pure curiosity about them and would ask many interesting questions. There are formats in the dialogue for the appreciation of the implements in the process of *chaji*, and those who are familiar with them usually follow the formats. However, my father would enjoy some unexpected keen questions from guests from other professional fields. He was pleased with the sympathetic reaction from those who would be unaware of the rules of *chanoyu* but who would have basic communication skills that would allow them to follow the process. The series of *chaji* around his announcement lasted for three years and numbered more than one hundred. My experience at that time, closely observing my father's performance, is

still my reference point when I host a *chaji*.

**My debut *chaji* at high school graduation**

My debut *chaji* as a host was held in the Rikyu Shrine at Mushakojisense in Kyoto when I graduated from high school. I invited there my mentors, my supervisor and the members of the high school *chado* club, of which I had been president. I am still moved when I think of that gathering, which seems now to be rather humble in retrospect, but signifies the idea of "once in a lifetime" (*ichigo ichie*) in the composition of the implements from ideas I had, or in the memory of a guest who later passed away.

I hosted three series of big *chaji* when I graduated from university, inherited the name So-oku as the heir to the grand tea master *iemoto*, and opened a tea room called Choso (windows) in my flat in Tokyo. I also frequently hosted occasional *chaji*. *Chanoyu* has special seasons and its new year is November. Tea leaves are pinched on Hachiju-hachi-ya (88th night), then slowly fermented and powdered. We open the tea jar (*chatsubo*) in November, use a sunken hearth instead of brazier, and a number of *chaji* are held to signify these seasonal occasions, which keeps us busy as guests and hosts of opening jar *chaji* (*kuchi-kiri*) or opening sunken hearth *chaji* (*kairo*).

Meanwhile, it becomes colder and we enjoy gathering around the fire. It is time for an evening chat *chaji* (*yobanashi-no-chaji*), which begins after sun set. Then the large scale New Year's tea gatherings (*hatsu-gama*) are held to deliver New Year's greetings. When spring comes, we enjoy outdoor tea gatherings (*nodate*) under blooming cherry trees.

After the sunken hearth season comes the brazier season when we enjoy the first brazier *chaji* (*hatsu-buro*). We usually do not hold *chaji* in mid-summer because of the heat of burning charcoal and hot water. However, we occasionally enjoy morning *chaji* (*asa-chaji*), beginning in the darkness before dawn. When the autumnal features fade away and winter comes, the tea in tea jars starts running out after a year's use. This is the end of a year of *chanoyu*, when we plan relic's *chaji* (*nagori-no-chaji*.)

This is the standard annual schedule of *chanoyu*, which we do not have to religiously follow. I feel it is somewhat limiting to have *chaji* based solely on seasons or annual occasions. I hosted, for instance, a *chaji* when I returned to Japan from the United States after a year working on a governmental mission of cultural exchange, inviting those who had supported me. I host *chaji* for a newly acquired implement when I find the occasion to invite those who I think would appreciate it. Or, I sometimes host *chaji* for people I have wanted to see or who I have wanted to introduce to each other.

### Equipment for producing fiction

The real atmosphere of *chaji* may not be fully understood through the above explanations. So I would like to recount some unforgettable memories I have of impressive *chaji* to which I was invited as a guest

A junior of mine at my university was a member of a family whose members had been all practitioners of *chanoyu* from the generation of his grandmother. As she had been a pupil of my grandfather, I was treated affectionately by them during my university life in Tokyo, and visited their house several times. She also attended my lessons of *chanoyu* as her grandson, Mr. Y, was one of my juniors. In this way, we maintained good relations for three generations.

Their house, however, was not a house of *chanoyu*, or at least none of them taught *chanoyu*. They all had their own jobs and enjoyed their own *chanoyu*. They usually got together once a month at their grandmother's house, including her children and grandchildren, and had a *chanoyu* lesson given by an invited teacher. They managed to keep their bonds as a family in this way.

Mr. Y had also attended the family lessons of *chanoyu* when he was a young child. He stopped attending the lessons during his high school days, and then began attending my practice room when he entered university. He had had experience of *chanoyu* in his childhood, but the skillful colleagues of his age used to train him. He proclaimed that he would host a graduation *chaji* when he finished his four year university

study. He invited those who had been deeply involved in his *chanoyu* life; his grandmother who had initiated his *chanoyu*, his father, I as his mentor and his best friend in the university *chanoyu* club. The implements were almost all taken from his family collection, and the setting was the tearoom in his house. *Chanoyu* can produce magical effects of *chaji* with a wonderful tension under these familiar conditions.

His grandmother was the first guest and had to go out of the house and re-enter the tea room as any other guest, even though it was her own house. She was the hostess of the house in their daily life, but the place had been converted into the host's place in this way. The hanging scroll of the day was a two-letter calligraphy, 是道 (this is the way), drawn by Matsudaira Harusato (Fumai), who was the seventh lord of the Matsue domain and one of the famed tea masters in the Edo period. Mr. Y must have chosen the scroll to show his resolution for his future life. I had seen the scroll before in his house, but since I could imagine the host's resolution and his mind, I was moved by this breathtaking sentiment.

All of the guests went into the tea room and silence followed, when the host came in. He greeted his grandmother as the first guest saying "Welcome today," although he was hosting the gathering in her tea room and using her implements. He expressed his gratitude to her for his graduation and for being able to host the gathering thanks to her career in tea. Then he greeted his father by saying that he would like to serve a cup of tea to express his gratitude for his graduation. He greeted me in the same manner.

At that moment, I asked myself how many students would greet their family to express their gratitude for their graduation, bowing on a tatami-mat in this way. They would usually be unable to express their gratitude because of their innate shyness. However, *chanoyu* is an instrument through which one can create a kind of fictional occasion, where you can remove yourself from your normal daily family routine and atmosphere and where you can express your thoughts in a sophisticated manner. At that moment, I realized that this is a prominent feature of *chanoyu*.

The host brought in *kaiseki* meal trays to serve to the guests, and exchanged cups of sake with his father. The *chaji* was quite impressive for me as I was very satisfied with the efficiently utilized manners of *chanoyu* to express emotions and feelings to dear family members that may not have been expressed under normal circumstances.

### It is hard to get the right mix of guests.

Another impressive *chaji* had a quite different aspect. It

was one of a series of *chaji* intensively held by a *sukisha* tea master in the Kansai area. A guest is usually invited to one of the *chaji* in the series, but an intimate friend of the host may be invited once more for the sake of the harmonious composition of the guests.

First, let me explain about the composition of the guests, which is usually the most complicated task for the host. It depends on the host or the feature of the *chaji* in question, but the host usually names the principal guest at first. If the principal guest, for instance, is me, the host may ask me to come with several guests and the selection of them is up to me, which makes me really worry about whom I should invite. Some guests, who might be particularly close to the host, may ask the host for permission to come to the *chaji* with another guest, someone who has been longing to attend. Since this could be the beginning of another relationship, you should not always avoid such an opportunity.

Selection of the guests is a sort of puzzle as you may be confused by the composition of the guests, for instance, the matching of the two guests is preferable, but one of them might come with a person who would spoil the balance. In these situations, *chaji* should be held for both of them. You may not be too concerned in the case of large tea gatherings, where a cup of thin tea is served to each person. But when you spend about four hours dining together as close as knee to knee in a small tea room, you may be concerned at least a little.

Of course, even if the guests might be strangers at first, they may enjoy the gathering, as they are all sharing the rapport with the host. Good implements or good manners cannot make good *chaji* without the heart to heart relationship of the host and the guests to harmonize the gathering.

### Focusing on the treatment of a single guest

I would like to go back to the story of a second very impressive *chaji* I can recall. The host wanted to invite a guest who was in a bad way after a power struggle within a particular organization. The host wanted to invite him because of his respectable personality, but was worried about who should be invited with him. As I personally knew him well and was in a neutral position, I was pleased to be with him. The guests were only three; he and his wife and me. The hanging scroll was a painting of the moon with a verse by Kobori Enshu named “Tenjo no tsuki (The moon in the heavens)”, which says, “Human minds are variable like the waxing and waning of the moon.” The verse might have been selected to soothe the mind of the guest. The scroll was rather light among the other implements and might have gone better with a thin tea selection,

but the imbalance emphasized the content to show the host's intention in its selection. Therefore, the rules of the selection of implements are not absolute, and you should keep in mind that your deliberate breaking of a rule may have an amazing effect. Pretending to be there for the first time, I attended the same host's gathering the next day. This next gathering had the exact same theme as the previous day. The hanging scroll on the alcove was generally accepted to be an orthodox masterpiece. Although the other implements were only slightly changed, the scroll provided the gathering with a totally different impression and meaning. I felt as if I had attended an entirely different gathering with a different theme that day.

I was keenly aware at that moment that the critical factor in *chaji* is nothing more than its participants. Even if the implements are the same, we may experience totally different *chaji* depending on the participants with whom we share the place. I realized the deep meaning of the word *ichigo-ichie* (once in the lifetime) at the *chaji*.

Lastly, the ultimate *chaji* is said to be *ikkyaku-ittei* (a host and a guest), that is, the host treats only one guest. I have never experienced it, and might be too young for it. But I can imagine that it would be an awesome *chaji* in a sense, that is, it would not be simply about synchronizing breathing, but would be about creating an intense level of communication, such as that found in martial arts, where participants vie with one another for the advantage.

In normal *chaji*, the tense communication becomes hazy amongst the guests and its focus becomes blurred. The gathering I have mentioned above with a single guest could be an impressive one as the focus would be solely on the one guest. If the host would have cared for only me or only his wife, he could not have selected the special implements which seemed out of balance. I can say that I would experience a splendid gathering if I could watch closely the treatment of a single guest by an attentive host.

### A famous historical tea gathering

I also admire famed historical *chaji*, which I did not participate in, neither as a host nor the guest. A number of tea masters have hosted splendid tea gatherings of adoration. Among them, I am attracted most by the dawn *chaji* held by Hara Tomitaro (Sankei) in 1937.

Sankei was not only a collector of antiquities, but the patron of the painters of his time; Yasuda Yukihiko, Imamura Shiko and so on. He also hosted an enthusiastic salon composed of philosophers, literary persons and other artists. One summer day, he invited Tanigawa Tetsuzo, the philosopher, and Watsuji

Tetsuzo, philosopher and cultural historian, to a dawn *chaji* from among the members of his circle. Lotus flowers were blooming at his house.

His house was called Sankei-en (literally meaning a garden of three valleys) composed of three valleys along the Honmaki seashore, which was a huge garden of approximately 175 thousand square meters in the south east of Yokohama-city. There were 17 buildings relocated from all over Japan, of which ten were designated as Important National Treasures: the three-story pagoda of the Muromachi period, the Buddhist temple of the Momoyama period and the tea huts, multi-storied buildings and study rooms of the Edo period. He was living in the inner garden and the pioneer of opening to the public the outer garden as a paradise for the townspeople where they could view the three-story pagoda from a distance and the blooming lotus flowers in the pond.

Tanigawa and Watsuji were invited there and Sankei, the host, welcomed them beside the lotus pond at 5 o'clock in the early morning. He ushered them into Gekkadenn, which was said to be part of the remains of Fushimi Castle. Tanigawa wrote about the breakfast served there in his book as follows:

"Inside of the room was dark at dawn. Then rice was served in a big old lacquer container, which used to be a temple utensil. The bottom of the container was covered with lotus leaves and red lotus petals were placed on it with rice on them. Only the red petals were scarcely visible because of the darkness, into which the green leaves seemed to have merged. The rice on the petals was served in a bowl, which I do not remember well, and we ate it with lotus seed soup." (Tanigawa Tetsuzo, *Cha no Bigaku*, The aesthetics of tea)

On the alcove was an ink calligraphy scroll of a Chinese Zen priest of the Yuan period called Donkyomyoyo:

In the summer, we are watching together the clouds on the holy mountain.

Each of us has somebody in each mind.

Tomorrow morning, I will see the cloud on another mountain,

Leaning against the parapet and thinking of you in my mind.

On another alcove beneath was the Biwa lute named Omokage (vestiges) of Prince Takayoshi, who was the eldest prince of Emperor Godaigo and who was killed by the troops of Ashikaga Takauji. In the tea room named Kimmokutsu, there was the scroll named Nikka-Kannon, which was drawn by Minamoto Sanetomo. He was the third shogun of the Kamakura

Shogunate and the last line of the Minamoto House, who did not have his own son and who was killed by his nephew, Kugyo. The *koido* tea bowl for the thick tea was named Kimishirazu, which literally means "You do not know."

Sankei was suffering from the tragedy of the sudden death of his son a week before. His son would have been his successor. Tanigawa wrote;

"He did not mention his son at all. He solely expressed his heart without words through the heavenly meal, through the ink lyrics, through the name of the lute, and through the painting scroll of the tragic shogun."

Nobody mourned over the loss of his son at the gathering, but they all shared his deep mourning, which made the gathering a rare one. This *chaji* symbolizes my adoration and sympathy for Sankei as an honorable tea master and as a connoisseur of tea implements.

Progress in *chaji*, both as the host or guest, can only be achieved through experience, through the practice of its skills and by establishing ourselves. I am devoting myself to be the tea master whose *chaji* can be evaluated not merely by the implements or by the performance but by my character as the host.

### Supply oil to hand down the light

It is a big task to protect and preserve what has been handed down. At the same time, I am thinking about how to commit myself to the present time. In Rikyu's days, *chanoyu* was the extension of daily life as well as the extraordinary, which was slightly distinguished from the ordinary. If you realized the everyday *chanoyu* of the Momoyama period in our present life, it would obviously be far removed from the ordinary of today. Even if you could realize the Momoyama style *chanoyu*, you would not be able to share the sentiments of those days.

Instead, you can get close to the true meaning of the *chanoyu* of Rikyu's days when you reset your living room into a tea room to perform *chanoyu* with the implements of your selection based on your aesthetic sense.

"Tradition" is treated as if it is almighty in the field of *chanoyu* and others. So that, when you have some question about *chanoyu*, it transforms itself into a sacrosanct act with the intervention of "tradition", and you may find it hard to see it as something you should enjoy in your daily life. Thus "tradition" seems to trigger brain freeze for both those who are inside and outside of it. But, did you know that this focus on "tradition" started only in the Meiji period?

"Tradition" in Japanese is *dento* (伝統: hand down supervision) and had been written as 伝燈 (hand down light) be-

fore the Meiji period. This writing is the doctrine of Buddhism which comes from a particular episode in the life of Buddha, when he was dying and his disciples were grieved to say, “On what should we rely after your death?” Buddha answered, “Do not rely on me. Follow the light of truth and of your will to pursue truth.”

Being lost is figuratively illustrated as darkness in Buddhism, so that the words of Buddha, “Follow the light of truth”, became written as 伝燈 (hand down light). That is, masters would hand down light to their pupils in their teaching. However, Shinto became the national religion in the Meiji period and they abolished Buddhism as an alien religion. Then 伝燈, the Buddhist word, began to be written as, 伝統 with the same pronunciation.

“The immortal light of Buddhism” in Kompon Chu-do at Hieizan Enryakuji temple directly shows the spirit of “handing down the light.” The light was lit by Dengyo-daishi 1200 years ago when he founded the temple and enshrined the stature of Buddha. He lit the light as the truth of Buddhism and wrote a poem about his wish that this light should illuminate the world with the preaching of Buddha and said that Buddhism will die when the light goes out.

The priests of the temple have strictly kept the light burning. Unfortunately, the destruction of the temple by Oda Nobunaga put out the light. However, the light had already been taken to Risshakuji temple (called Yamadera), and was brought back to Hieizan after the disaster, where it is still shining.

You have to supply oil every day to hand down the light. Negligence in Japanese is *yudan*, which literally means running out of oil. Again, you have to supply new oil or new energy to sustain the light. The new oil may be the device that helps you to adapt to changing life styles, or the senses to adapt you to the day. *Yamanoue Soji Ki*, the secret keeper of Riku's *chanoyu*, wrote that the most important things in *chanoyu* were devices. That is, after learning the old manners of *chanoyu*, you should exhibit your own originality and ingenuity. The framework for *chanoyu* is strong enough not to be worn out by the continuous addition of new devices and renovation. It can inexhaustibly supply anything, depending on your aptitude. *Chanoyu* will be inspired into its new life by those who can share the pleasure of synchronizing the heart and body, and want to look for new devices together. The light is still flaming at the core of *chanoyu*.